



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

be decorated and made into a Roman bath. We have a gazebo and summer-house, and down by the brook an American-Japanese garden (which, by the way, tends to prove that only a Jap can make a Japanese garden), although, having made other attempts, I endeavor in the color of worm-eaten wood and split willow and in bamboo fences and Japanese ornaments, generously furnished by Vantine, to give expression to Japanese designs. The brook plays its part, and here I am endeavoring to demonstrate to the Palisade Commission what I can do with a normal supply from a four-inch pipe in order to produce the beautiful effect of sheens and waterfalls.

Here is a plan which shows the numerous vistas, the drying paddock, the little dog's garden and other features. Between the curb and the front of the house an attempt is made to show the value of topiary, pleaching, small sunken gardens filled with poppy roses, so suggestive of the old lady with sun-bonnet and gauntlets and trowel. The access through the front door is an attempt to increase distance by the relation of objects; a foreground of planting at the curb and vanishing lines forming the perspective and terminating with a very good example of a

Colonial doorway designed by the architect of my house, Mr. Charles E. Jacques. Mr. Ruckstuhl contributed in plaster his originals of the two pieces, "Wisdom" and Force," which decorate the entrance to the Appellate Court Building in New York. A brick terrace suggestive of the Colonial homes on the James, Virginia, is at the front door, supplied with liberal seats. The building faces southeast and this terrace is in the shade in the afternoon and enjoyable.

In conclusion I would state that this cellar garden and all that pertains under the cover of the roof of the house belong really to the architect, and I have simply attempted to show the intimate relation existing between a house and its surroundings.

I welcome the young women and young men and their seniors, who have not grown too old to be taught something, to come and study with me, my ambition being (which is not wholly selfish) to convey by all in my power to these young people the gospel of the existence of a distinct art; then when they marry or otherwise, and possess for themselves country homes large or small, they will know that landscape architects exist.

Nathan Franklin Barrett

## ART IN PUBLIC SCHOOLS

By GEORGE E. BISSELL

*See page 187*

WE are the foremost nation in the world in the Mechanical Arts, Commercialism and all that goes to make a nation great in material things, for all of which we are indebted to the genius of our institutions which first of all fosters and encourages the freest individualism. The power and willingness to push and the satisfaction to be derived from pushing in all directions are ours; we are past masters in the art of "getting there with both feet," to use a slang phrase. But in developing in this direction we have ridden rough shod over some of the amenities which go so far to make life an agreeable function.

As a people we are somewhat brusque, and it is difficult for us to get on without more or less friction. Nations with infinitely less natural and acquired intelligence are masters of the art of agreeable intercourse, among whom that irritating friction which does so much to make life a burden is reduced to the minimum. Politeness and consideration seem to be an inborn characteristic of some European nations, notably those in which art is a factor, entering largely into the details of material things.

Public and private buildings in those countries are richly decorated without and within. All public utilities are designed on agreeable lines and, whichever way we turn, we are met by harmonious combinations. Nature and art go hand in hand through the length and breadth of those staid old commonwealths, and the people, in daily contact with such agreeable surroundings, are unconsciously molded along similar lines and act in harmony with these outward conditions. An additional and doubtless greater factor in this problem of social intercourse, consists of the Churches, in which are to

be found the masterpieces of the greatest artists in color and form. In the presence of these sublime conceptions, the multitudes worship daily from babyhood to decrepit age; they revel in all that art can give to the absorbing mind; daily contact with the beautiful quietly molds the character and creates unerring taste, not only in things artistic but in the proprieties of life. Rough and uncouth in exterior many of these people doubtless are, but they seldom err in the amenities which let us go through life so easily and without friction.

From the contemplation of the harmonious conditions existing in the Old World, sometimes called an effete civilization, let us turn to our own very fresh, crude and in many ways exasperating conditions, as we find them in the greatest American cities. A most serious problem is presented to the people of this city:—its *betterment* in the direction of all that has made some European capitals so delightful, and so well worth living in.

Our first efforts must be the amelioration of incongruous conditions, the checking of tendencies towards the bizarre, meretricious and ugly disfigurements which are a constant *irritant* to people who have nerves, and who should be brought in contact with *counter-irritants*, things harmonious and quieting only. We cannot set ourselves right along these lines in our usual rush-way of doing things; we have been too long a time getting into this condition for that sort of treatment. We have to begin at the bottom and build on the sure foundation of the education of the Masses, and the starting point is the slums, the lowest social strata. In other words a vigorous, healthy art sentiment must have its foundation in the Masses instead of the educated Minority. With the latter, art is more or less a

fad. Dilettantism is only possible among the wealthy, educated classes.

A feeling for Art, according to my conception of it, is an all-round, very practical sentiment, entering more into the affairs of life than is generally believed, and an undoubted necessity in public education. So its importance cannot be overestimated as an assistant to higher ideals and that graciousness which makes intercourse easy and agreeable in every phase of our experience. I am sure that most will agree that New York is much in need of improvement along more graceful lines. If a healthy art sentiment had prevailed, during the past fifty years, I doubt if such obnoxious, unsightly, straddling structures as traverse this city from end to end would have been possible. A better way would have been found to do the work on city streets. Subways instead of elevated roads would have been built on four of our noblest as well as most populous avenues, and so, would have remained open to the cheerful rays of the sun. Other structures, less obnoxious to be sure, but additional evidences of the general lack of knowledge of *the fitness of things*, rear their unsightly hulks heavenward, only to add thousands of people to an already overcrowded and congested district, making ingress and egress possible only at the risk of life, and full of annoyances of the most exasperating character. An all-pervading sentiment of the fitness of things, which is the *underlying* principal of art, would have solved this problem: by moving much of the congested business over on the Island, where it must inevitably be driven, and where cheaper rents and ample space would have saved this city from gross disfigurement, from which nothing but an earthquake can now relieve it.

Now, all this happened in the face of, and in spite of, the cultured class, who are numerically too weak to make their protest felt, and who cannot, therefore, stand for public opinion. The fact that below them is *no opinion* on these issues, is the fatal weakness of this intelligent minority—its influence begins and ends with itself.

The remedy for this helplessness is obvious—we must educate the majority until we *have* a public opinion so powerful that the violators of our privilege will find it necessary to have an ear on the ground and take their cue from what they thus hear and then operate in the direction indicated by public opinion.

The pertinent question, to follow this suggestion, is: how are we to educate the people to such a degree as to make them a dominating factor in all that concerns the highest welfare of our city? The answer is: The Public Schools. The Public Schools of our County stand as high, with respect to primary educational institutions, as any in the world. They are above criticism. All that can be done, along the lines for which they were intended, is well and completely done. At these schools the law compels all children between the ages of seven and fourteen to attend daily, and it is possible to lay the foundations for an interest in the æsthetics of life here and to create a wide-spread public interest in all that concerns the construction and decoration of the City, and to cultivate and arouse a Civic Pride, which is of paramount importance in all communities.

But this education cannot be *added*, as a separate course, to an already full course; that would not be

practical or wise. If the experience of the Old World stands for anything, this problem can be solved as it has been solved there.

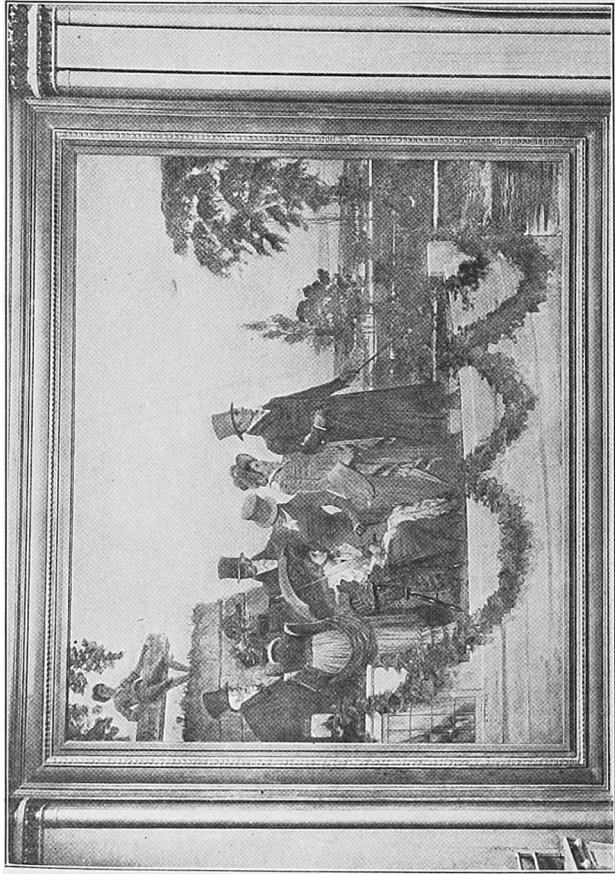
We have not sanctuaries filled with masterpieces, and open daily and free to the public. That is our misfortune. But we can do much. And with our well-known aptitude to learn everything quickly and well, in a generation or so we may arrive at the same results it has taken centuries to accomplish in the Old World.

First: *We can cover the walls of our public schools with Paintings*, illustrating all subjects of interest to us as a people. The marvels of the past, painted upon school-room walls, would be a permanent lesson in history as well as art, and an inspiration to patriotism, which would make enthusiastic Americans of the thousands of children daily sitting in the presence of such Art. Second: Engravings of the noblest temples, buildings and great monuments of the world would form, unerringly, the *taste* of children, in architectural design and so on, through all fields and upon all subjects susceptible of such delineation, bearing in mind always—that the noblest types and themes only should find place upon school-room walls.

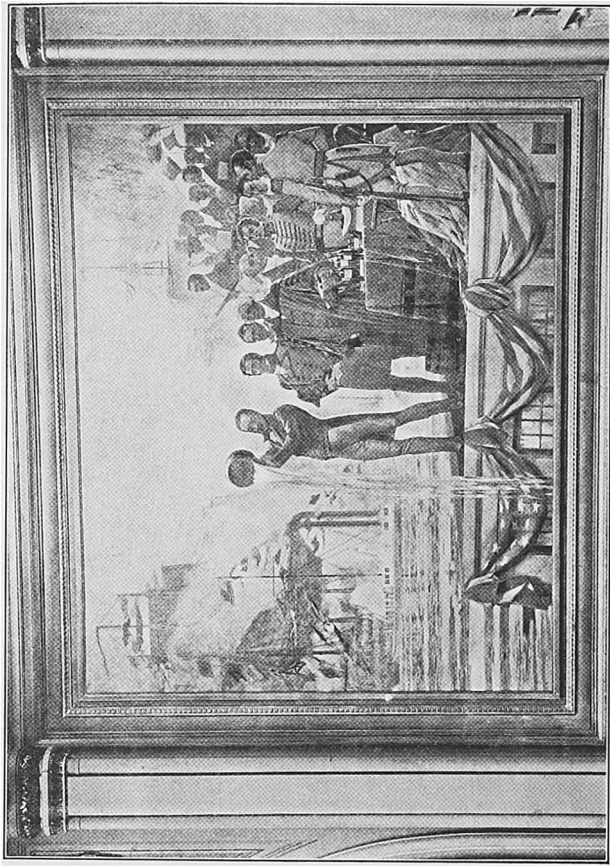
Our public school buildings should be made veritable temples in all that goes to influence the sensitive and receptive minds of children. We all know that the most impressionable period in life is: the budding, developing age of youth, practically covered by the school age, from seven to fourteen. Were all the vast army of children under the daily tutelage of the best works of our best artists, covering all important themes, it would mean that, at graduation, these children would go out into the world with tastes formed on correct lines and with high ideals of public duty. Impressions made at that age, as we all know, are indelible, and the importance of right impressions upon all things cannot be overestimated. I do not think it a wild statement to hazard that, in one generation of such object lessons, the minority who have the means and intelligence to lead public opinion will have a majority *at their back*, a vast army of indefatigable workers; they will settle all questions of public utilities and decorations along lines which will make for the best interest and highest good of the City. Civic Pride, such an important factor in the success of a city, might then become the controlling spirit among the people.

Of course the immediate item in considering this subject is: the cost and how to meet it. Aside from the few bequests made by persons desirous of honoring certain artists with their patronage, or whose personal interest in our schools lead them to present works of art to them, about the only sure source of revenue for this work at present is the Municipal Art Society of New York, an unofficial organization which has taken upon itself the vigorous prosecution of the work of decorating our Public Schools, paying for much of it out of its income and such small sums its committees and members may collect from individuals—the sum total of which, including the Society's contribution, is practically negligible in comparison with the vast amount required for the decoration of the six hundred and more schools in New York, of which not one is more deserving or needing educational decorating than another.

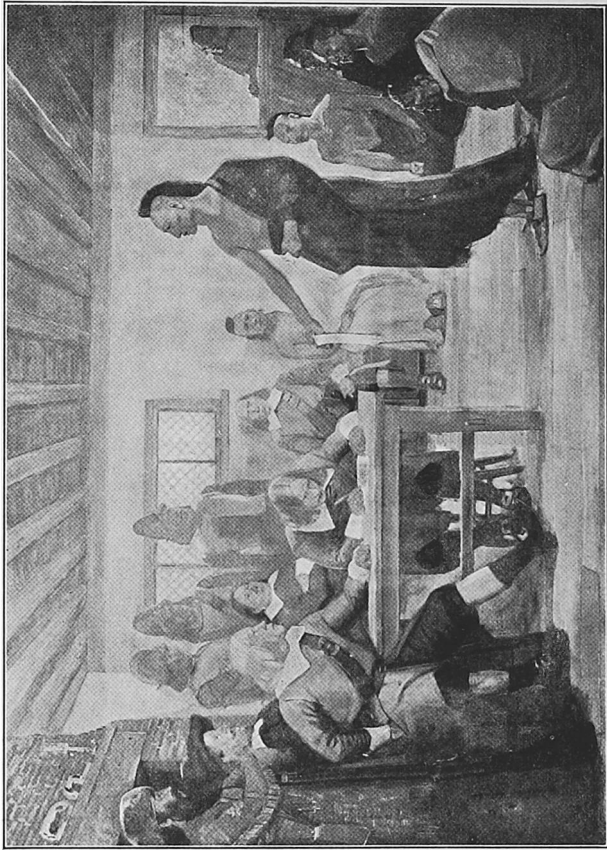
The utter impossibility of meeting the money de-



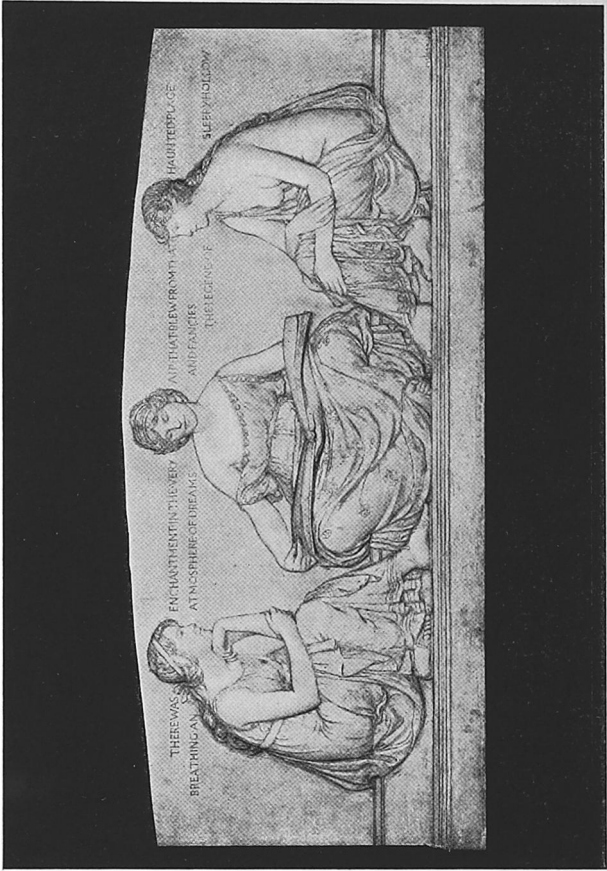
C. Y. TURNER: ERIE CANAL; ENTERING MOHAWK VALLEY



C. Y. TURNER: ERIE CANAL; MARRIAGE OF THE WATERS



Page 187 E. W. DEMING: JONAS BRONCK AND THE INDIANS



FRANCES GRIMES: READING IRVING'S WORKS  
DECORATIONS: MORRIS AND WASHINGTON IRVING HIGH SCHOOLS

mands of this work through individual gifts and subscriptions is at once apparent when the magnitude and expense of the project dawns upon us; realizing the absurdity of attempting to secure money enough to complete this work through subscriptions and possible donations of works of art and money, we turn for assistance to the City as the ultimate beneficiary of school decorations! *And why not?* The all-round advantage to the City of training its millions of children along lines making for the perpetual betterment of conditions affecting all the people—and the reputation of the City as well—puts upon it a duty it has no right to shirk or shift, or expect its public-spirited citizens to do at their expense. Nor should it forget that the decoration of its schools is a City job, which the people have the right to demand the City shall do and pay for, because its schools are built, equipped and maintained by the City, and as the educational decoration of these buildings is a necessary part of their equipment, it should be at the expense of the City, as are its gymnasiums and other equipments in all of its schools. Accepting this interpretation of the relation of the City to its schools, the question next confronting us, is—How to bring the City to a realizing sense of its obligations in this public work and get official action upon it?

As a suggestion in that direction, the attention of our administrators might be called to the subject by the united art interests of the City, which, by formally and forcefully showing the Board of Aldermen the all-round importance to the people of the educational decoration of our Public Schools, might arouse enough interest in this work to secure favorable action. Failing in this effort, follow it up with wide-open discussion of the subject in the press, give the "pros and cons" a chance to air their opinions through this most public and effective ventilator of thought, and if our administrators are not then convinced of their duty as the people understand it, the affair is big enough and is so near the home interests of every parent of the million attendants at the Public Schools, that it should be made an issue in every campaign for the election of city officers, until those dependent upon the ballot for a living realize the futility of opposing this reasonable demand of the people and take up and complete the decoration of our Public Schools without delay.

As campaigns of education in the direction mentioned must necessarily be slow, the above suggests very remote possibilities for the completion of the project by the City, possibly to be carried out at an earlier date through the rivalry of the separately governed Wards into which the city, its single-headed government now outgrown, is to be divided at no distant date. When this occurs rivalries between the Wards will be likely to start competing efforts in beautifying them at public cost, and the decoration of Public Schools in which every man, woman and child would be interested might then be simultaneously advanced in all Wards and the completion of this great work follow within a reasonable time.

Now a few words as to the history of the Decoration of Public Schools to date, made possible through the courage, generosity and persistent efforts of the Municipal Art Society and its able committee in immediate charge of the work.

The De Witt Clinton High School was honored by the Board of Education in 1906 with the initial decorations belonging to this art educational movement for the Public Schools of New York; these are two large Mural Paintings by C. Y. Turner illustrating the opening of the Erie Canal to the traffic of the world by Governor Clinton. The pictures were placed advantageously as to elevation and light on either side of the rostrum in the auditorium; they are inspiring for their purpose as art and historically valuable as illustrating an important event in the advancement of the commercial affairs of the State and nation; the beneficiaries of this institution are to be congratulated on having perpetually before them such impressive lessons in our history.

About this time the Municipal Art Society of the City became interested in the mission of Art as an educational force in the instruction of children dependent upon the Public School for their education, and entered upon the work with vigor and the determination to do all in its power to equip our schools with this much-needed aid, as the only sure and most efficient means of arousing gracious sentiments and *stamping* facts upon the impressionable minds of children, who may easily forget their text-book lessons, but never the pictures of these lessons on their school-room walls. In 1907, the Municipal Art Society applied to the Board of Education for a school building to decorate, and a choice of several being offered, it selected the Morris High School in the Bronx, a noble building on a commanding site, for which the Society, through its committee, laid out a scheme of decorations, and gave E. W. Deming a commission to paint the initial pictures for the auditorium, the subjects for which are associated with the history of the Bronx: "The Treaty of Peace between the Dutch and Indians" in 1642, and "Governor Morris"—after whom the school was named—"Addressing the United States Constitutional Convention." The paintings, which are illustrated here, are given commanding positions in the auditorium, and the historical lessons of these will be indelibly graven on the minds of the thousands annually graduating from this school.

In 1913 the Society took upon itself the supplying of suitable art decorations for the Washington Irving High School for Girls, then in process of construction. Though now completed and occupied by about six thousand girls, intent on fitting themselves for useful careers, for the preparing for which this school is amply provided with every mechanical device and requisite—excepting that which silently molds and builds character along lines developing the finer sensibilities—factors also needed for an all-round success in life! Most fortunately for the beneficiaries of this institution, the Municipal Art Society, learning of its needs, came to its relief and is placing in it an equipment, the sight of which will never fail in its touching appeal to a side of our nature which remains cold to the mechanical and text-book equipments to be found in every school.

Over the large richly carved mantel of the fireplace, fronting the entrance to the foyer, has been placed a colored plaster alto-relievo of a group of three life-size, ideal female figures, the centre figure reading aloud the Legend of Sleepy Hollow, to which her companions are listening in wrapt revery. Of this we also give an illustration. On either side of the



panel [the work of Miss F. Grimes] will be a continuation of the legend in color, and in the fourteen spacious lunettes of the side walls will be a series of Mural Paintings, inspired by Irving's works, by Barry Faulkner.

The donor of these interesting pictures is Mrs. E. H. Harriman.

In 1914 the Eastern District High School in Brooklyn was honored by having the following Mural Paintings by Frederick L. Stoddard placed upon its walls: "Birth of Education," "Gift of Fire," "Dawn of Civilization" and the "Birth of the Alphabet" and in 1915, Public School 27, Manhattan, was taken in hand and the following Paintings placed on its walls in the entrance hall: "The Springtime of Life" by Mrs. Violette D. Prentis Longer [illustrated in this magazine] presented by the Society of Beaux Arts Architects, followed by five large panel paintings, entitled "Scholar and Labor," "Sculptor, Painter and Metal Worker," "Woman with Distaff," "A Monk" and "A Knight."

The above about completes the record of school decoration in New York to date; admirable as the work is, dependence upon the spasmodic efforts of well-intentioned persons and associations for the carrying out of such an educationally important

City-wide project is too hazardous to be encouraged. As before clearly set forth, the only practical solution of this problem, the only all-round competent power to solve it is *the City*, whose interest in it as a most important educational force for its betterment is *paramount*. It is possible New York may be aroused to the importance of an art educational equipment for its schools, which, by its silent appeals to the emotional nature of children, would bring about an all-round advance in their ideals of life, inevitably creating public opinion of inestimable value to the city, which, when convinced of its practicability, should take full charge of the decoration of its schools.

The comely graciousness of Athens gave it world supremacy and a gentle mastery over Imperial Rome which sat at its feet and learned the lessons that enabled her to rule the world with courteous sang froid. Paris to-day through the aid of the same benign power rules the world without a rival, the life of no intelligent person being complete until Paris has given it a touch of graciousness. The same gracious power awaits New York, on its adoption of like methods of control made possible through art manifested in lessons on the school-room walls.

George E. Bissell

## TEN CENTURIES OF RUSSIAN ART

By PROFESSOR FRANCIS HAFFKINE SNOW

### PART SECOND

See pages 188, 193 and 194

#### V

THIS new modern spirit, combined with that intense love of Beauty for Beauty's sake which illuminates all the works of contemporary Russian Art, bursts forth almost like an explosion in the creation of one who has been persistently considered by some Russian critics the greatest painter of the 19th century, and by others even the greatest of all Russian artists—Aleksandr Ivanov, whose career (1806-1858) was all too short.

The importance of this stupendous personality in the History of Russian Art lies, I think, in his religious attitude towards Art, an attitude clearly revealed in his great life-masterpiece "The Appearance of Christ to the People" (Christ teaching in the Temple, with his Disciples in the Desert, etc.) which hangs in the Rumiantsev Museum in Moscow. To me Ivanov in some way—isolated and tremendous phenomenon as he appears—was the founder of a new modern school of Religious Mysticism and the first tangible evidence that the tradition of the old Russian School had not died out. His importance, furthermore, is direct and dynamic in the influence he exercised on that other strange and powerful modern genius, Vrubel.

The life and career of Ivanov (as of Vrubel) were tragic.

Ivanov dreamed of a new world-art which should reconcile every tendency and every conflict; of a Christ who should be spiritually synthetic, combining Orient and Occident, Hellas and Israel; the two Catholicisms with Protestantism; religion with Atheism, Materialism with Mysticism. The very

grandeur of the conception is the explanation of its failure. Ivanov was a tremendous personality, a volcanic genius, whose imagination far surpassed his power of execution. With that capacity of taking infinite pains which has been said to be the mark and symbol of Prometheus the world over, Ivanov groped his way back to the rich and ancient sources of Russian Art, the sphere of the Iconographers. With a conscientiousness half insane in its intensity he ransacked the stores of Novgorodian, Byzantine and Oriental Mysticism; all books and all subjects he devoured; he traveled continuously, consulting all men who seemed to him to represent the spirit of the age—Strauss, Herzen, Turgeniev, Mazzini and others; tabulated their opinions; was maddened by his impotence to harmonize the devil's sabbat of conflicting views epitomised.

As I see Ivanov in Rome, studying at the feet of Cornelius and Overbeck, torn between their irreligiosity and that of his friend Gogol, and his own deep-burning fires of mysticism, I wonder what might not have been his achievement had his inner moral and intellectual way been clear; as I see him plunging into the mystical beauty of the Old Russian tradition, or brooding over the ancient ikons sent to him from Russia; as I realize the power of his many extant sketches of Jewish faces studied from life in the synagogues of Rome, the poignancy of expression in which he sought to seize tangibly the essence of the Jewish soul; as I stand before his Christ in the Garden of Gethsemane, filled with some strange mystical white-shimmering power of sug-